

CLEVELAND ART



COVER

Bower 1980. Martin Puryear (American, b. 1941). Sitka spruce, pine, copper tacks; 163.3 x 240.2 x 66 cm. Smithsonian American Art Museum, Purchase made possible through the Luisita L. and Franz H. Denghausen Endowment, Alexander Calder, Frank Wilbert Stokes, and the Ford Motor Company, 2002.18. Photo: Smithsonian American Art Museum, DC / Art Resource, NY. © Martin Puryear, courtesy of Matthew Marks Gallery

Dear Members,

In this first issue of the New Year, I wish to extend my profound thanks to you for your continued support and enthusiasm for the wide range of work we undertake at the museum. In 2026, we are delighted to bring you a noteworthy array of exhibitions, programs, and events designed both to celebrate the shared artistic legacy of humankind and to spark the curiosity of our visitors.

Opening this month, *Manet & Morisot* explores, through 36 paintings and 7 works on paper, the singular friendship between two remarkable artists. The exhibition traces the evolution of their creative dialogue, illuminating the ways in which they influenced each other and contributed to the broader Impressionist movement.

In April, we welcome two additional exhibitions. *Martin Puryear: Nexus* offers an expansive examination of the sculptor's celebrated career, encouraging visitors to consider how his use of material, shape, composition, and scale invites reflection on the world we inhabit. Shortly thereafter, *Epic of the Northwest Himalayas: Paintings from the "Shangri" Ramayana* debuts, presenting a vivid case study in serial storytelling in premodern India. Forty paintings from the "Shangri" *Ramayana* series, along with an additional 83 works that are shown digitally, allow visitors to watch the story unfold moment by moment.

We are also pleased to highlight a recent and significant acquisition to the museum's collection of Japanese art: *Welcoming Descent of Amida with 25 Bodhisattvas*. Notable for its rare iconography, impressive scale, and inscriptions that link it to a temple on the island of Shikoku, this work is a remarkable new addition to the museum.

As part of our ongoing care of the museum's permanent collection, the CMA is working on plans to restore Chester A. Beach's historical Zodiac Garden and *Fountain of the Waters*. These efforts are essential to preserving the beloved outdoor space for which the fountain was made, so that it may continue to offer a peaceful retreat for Clevelanders for generations to come.

And, after a national search, we are very pleased to welcome Tiara L. Paris to the CMA as Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer. Tiara began her career here as an exhibition associate and now returns with more than two decades of experience in exhibition planning, design, and related projects.

With my gratitude and every good wish for the year ahead,

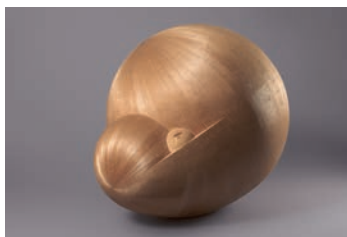


William M. Griswold
Sarah S. and Alexander M. Cutler Director

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 66 no. 1, 2026 (ISSN 1554-2254). Published quarterly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.

POSTMASTER: Send address changes to Cleveland Art: The Cleveland Museum of Art Members Magazine at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.



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Form, Material, and Making



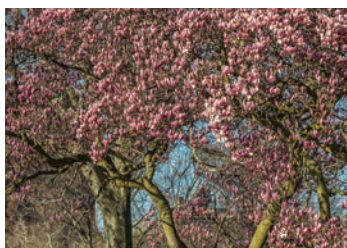
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Martin Puryear: Nexus

Career Survey Explores Form, Material, and Making

Emily Liebert

Lauren Rich Fine Curator of Contemporary Art and Chair of Arts of the Americas and Modern and Contemporary Art

One of the most celebrated and influential artists of our time, Martin Puryear (American, born 1941) has for more than half a century created work of startling beauty that is at once technically precise and conceptually expansive. His art demonstrates the enduring relevance of abstraction and its capacity to illuminate our present moment in history. This spring and summer, the Cleveland Museum of

Art presents *Martin Puryear: Nexus*, the first major survey of the artist's work in nearly two decades. Co-organized by the CMA and the MFA Boston, the exhibition also travels to the High Museum of Art in Atlanta.

Developed in close collaboration with the artist, *Nexus* brings together more than 50 pieces spanning Puryear's career. It begins with work from

EXHIBITION

Martin Puryear: Nexus

April 12–August 9, 2026

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Presented by



Principal support is provided by the late Agnes Gund. Generous support is provided by the Gottlob family in loving memory of Milford Gottlob, MD, and the National Endowment for the Arts. Additional support is provided by Kenneth H. Kirtz and family.



Principal support for the exhibition catalogue is provided by the Glenstone Foundation.

Glenstone

A Column for Sally

Hemings (installation view at the American Pavilion, Venice Biennale), 2019. Martin Puryear (American, b. 1941). Cast iron, painted tulip poplar; 201.3 x 43.8 x 43.8 cm. Photo: Joshua White. © Martin Puryear, courtesy of Matthew Marks Gallery



the early 1960s and follows his innovations to the present moment. Sculpture, the medium for which Puryear is best known, is integrated with prints, drawings, and documentation of the outdoor commissions that the artist has created around the world.

Puryear's first one-person exhibition took place in 1968, and since then he has exhibited his art throughout the world. His work has been featured in the prestigious contemporary art survey Documenta 9, and in 1989, he represented the United States at the Bienal de São Paulo, where he was awarded the festival's Grand Prize. In 2007, the Museum of Modern Art in New York organized a traveling survey of his work. Puryear received a MacArthur Foundation "Genius Grant" in 1989 and a National Medal of Arts from President Obama in 2011. In 2019, he represented the United States at the 58th Venice Biennale. His recent commissions include outdoor works at Madison Square Park and the Storm King Art Center.

Puryear's work is informed by his relationship with artistic and cultural traditions from

places he has encountered through lifelong travels and research, combined with inspiration from wide-ranging social and natural histories. After earning his bachelor's degree from the Catholic University of America in Washington, DC, Puryear joined the Peace Corps in 1964 in Sierra Leone. The local culture and traditional West African woodworking techniques—for example, joinery, used in the making of everyday functional objects—left a lasting influence on his artistic development. In 1966, having completed his Peace Corps tour, Puryear moved to Sweden to study printmaking at the Royal Academy of Fine Arts, Stockholm.

Following his formative experiences abroad, Puryear returned to the US in 1968 and began a master of fine arts degree at Yale University. At that time, many leading American sculptors were creating work that relied on outsourcing industrial fabrication. As he learned these methods, Puryear became increasingly committed to artistic processes of the handmade, noting at the time, "I can't conceive of a piece independently of my hands being at work."

Alien Huddle 1993–95.
Martin Puryear. Red cedar, pine; 134.6 x 162.6 x 134.6 cm. The Cleveland Museum of Art, Gift of Agnes Gund and Daniel Shapiro, 2002.65. © Martin Puryear, courtesy of Matthew Marks Gallery



Throughout the 1970s, Puryear's distinctive style took form, as seen in foundational works, such as *Self*. Appearing at first to be a dense, solid mass, *Self* is light and hollow, enclosing unseen interior volume. *Self* was assembled piece by piece through cold molding, a technique Puryear learned through boatbuilding and that he has utilized throughout his career.

Ever since he was a child, Puryear has been fascinated by the natural world. This is reflected in his choice of materials. Since his earliest days as a sculptor, raw wood has been his primary medium. Wood is unrefined and therefore close to its source in a living organism, in contrast to other materials, such as bronze and various metals, that are common to sculpture. Puryear explains that wood is "moving . . . as you work. It's shrinking and swelling all the time."²

Relatedly, since the early 1980s, Puryear has created sculptural evocations of birds, and in particular, gyrfalcons. As a child, he discovered this predatory bird in *Birds of America* by John James Audubon (1785–1851). He was struck by Audubon's renderings of the contrast in plumage in the same species of gyrfalcon, one white and one black, determined by each bird population's

habitat. "At a very young age I was fascinated to discover what seemed like a parallel in the natural world to racial differences in the human species," Puryear said.³ He continued studying gyrfalcons into adulthood, becoming a trained falconer. Two iterations of *On the Tundra* (1986, 2022), one made in solid cast iron with a dark patina and the other in white marble, are on view in this exhibition.

By 1987, Puryear had gained enough success as an artist to give up teaching, which had long been his primary means of support, to focus on his time in the studio. In the years that followed, he created some of his best-known and most celebrated works, such as *Alien Huddle* in the CMA's collection. Composed with the artist's characteristic precision, the appearance of *Alien Huddle* varies depending on the viewer's position and perspective in relation to the work—as one moves around it, different spheres come in and out of visibility, revealing the many ideas a single object can inspire.

In the past 20 years, Puryear's long-standing interest in the body—from the fact of human scale to the construction of identity through apparel—has come to play a more central role in his work. This is seen in *Big Phrygian*, a dramatic representation of Puryear's sustained engagement with the form

Big Phrygian 2010–14.
Martin Puryear. Painted
red cedar; 147.3 x 101.6 x
193 cm. Glenstone
Museum, Potomac,
Maryland. © Martin
Puryear, courtesy of
Matthew Marks Gallery



and symbolic power of the Phrygian cap. It was also on view in his acclaimed exhibition *Liberty/Libertà*, through which he represented the United States at the Venice Biennale in 2019. Since *Liberty/Libertà*, Puryear has focused his attention on significant permanent outdoor works, a practice that has occupied him since the early 1980s. His most recent outdoor work is *Lookout* (2023) at the Storm King Art Center in New York's Hudson Valley.

In recent decades, Puryear has solidified his reputation as one of the most important sculptors of his generation. Across his formidable body of work, there is, in Puryear's words, a "flickering quality" where seemingly stable opposites—open

and closed, hard and soft, dark and light—are in dynamic play, demonstrating the potential of art to reframe fixed categories and ideas.

Martin Puryear: Nexus is accompanied by an expansive and richly illustrated catalogue. The publication is anchored by five essays authored by a new generation of scholars: Rizvana Bradley, Joan Kee, Emily Liebert, Michelle Millar Fisher, and Ugochukwu-Smooth Nzewi. Additional perspectives enter the book through series of responses to individual works, contributed by thinkers and makers from a range of disciplines, including Thelma Golden, Maya Lin, and Kerry James Marshall.

Self 1978. Martin Puryear. Stained and painted red cedar and mahogany; 175.3 x 121.9 x 63.5 cm. Joslyn Art Museum, Omaha, Nebraska, Museum purchase in memory of Elinor Ashton, 1980.63. © Martin Puryear, courtesy of Matthew Marks Gallery



1. Quoted in "Martin Puryear," in *Young American Artists: 1978 Exxon National Exhibition* (The Solomon R. Guggenheim Foundation, 1978), 56.

2. Quoted in Michael Brenson, "Maverick Sculptor Makes Good," *New York Times*, November 1, 1987.

3. Martin Puryear, in conversation with the author, July 18, 2024.

Manet & Morisot

An Artistic Friendship

Heather Lemonedes Brown

Paul J. and Edith Ingalls
Vignos Jr. Curator of
Modern European Art

Manet & Morisot is the first major exhibition dedicated to the artistic exchange between Édouard Manet, considered the father of modern painting, and Berthe Morisot, the only woman among the founding members of the Impressionist movement. Thirty-six paintings and seven works on paper on loan from museums and private collections in the

1874, or dismissed Morisot as a mere “student” of Manet. While Manet’s portraits of Morisot are indeed beguiling, and she did look to him for inspiration and approval early in her career, by the mid-1870s, Manet had begun to follow Morisot’s example, emulating her choice of subjects, brilliant colors, and rapid, fluttering brushstrokes.

EXHIBITION

Manet & Morisot

March 29–July 5, 2026

The Kelvin and Eleanor
Smith Foundation Gallery

This exhibition is organized by the
Fine Arts Museums of San Francisco
in collaboration with the Cleveland
Museum of Art.

Presented by



BANK OF AMERICA

Generous support is provided by
Anne T. and Donald F. Palmer.

This exhibition is supported by an
indemnity from the Federal Council
on the Arts and the Humanities.



Boating 1874–76. Édouard
Manet (French, 1832–1883).
Oil on canvas; 97.2 x
130.2 cm. The Metropolitan
Museum of Art, New York,
H. O. Havemeyer Collection,
Bequest of Mrs. H. O.
Havemeyer, 1929, 29.100.115

United States and Europe reveal the artists’ singular friendship as it evolved from their meeting in the late 1860s until Manet’s death in 1883. Manet and Morisot were friends and colleagues, painter and model, collectors of one another’s works, and, following Morisot’s marriage to Manet’s brother, Eugène, family. At times, their relationship was collaborative and competitive, playful and charged, but it was always grounded in mutual sympathy, respect, and a shared desire to make art new.

In the past, when considering the relationship between the two artists, critics focused on the 10 portraits Manet made of Morisot between 1868 and

This exhibition explores the complexities of their relationship and examines the ways in which they influenced one another while maintaining their individuality and unique styles.

A comparison of two paintings helps illuminate the parallels—and differences—between the artists. When looking at their work, it is important to keep in mind that Manet painted in his studio, producing pictures that he hoped would look dashed off in one session but that in fact were created with extensive revisions. In contrast, Morisot was trained as a landscape painter and was skilled at working swiftly and decisively outdoors and under changing conditions of weather and light.

Manet began painting the ambitiously scaled *Boating* during a visit to the riverside town of Argenteuil in 1874. But he struggled and continued revising it for years before first revealing it to the public in a small exhibition in his studio in 1876. He later exhibited it in 1879 at the Salon, the official, annual juried art exhibition of the French Academy of Fine Arts in Paris. In the painting, a stylish couple sits in the stern of a sailboat. The man holds the tiller and looks directly at the viewer. His companion reclines in profile, gazing beyond the confines of the composition. Small swirls form in the boat's wake, but the background is essentially a horizonless wall of blue. Manet

same: an abruptly cropped boat, a central figure who returns our gaze, and a companion in profile at the left. But on closer examination, the effect of *Summer's Day* is entirely different. The straw-hatted boatman in Manet's painting has been replaced by a woman in a pale gray dress and black lace gloves; Morisot seldom depicted men in her paintings. Instead of a blue backdrop of water, she provided a vista of the Bois de Boulogne, a large park on the western edge of Paris, with ducks paddling and sunlight dancing on the surface of the lake. The most radical divergence from *Boating* is the brushwork Morisot employed in *Summer's Day*. Her canvas is covered with zigzags and slashes of



Lake in the Bois de Boulogne (known as *Summer's Day*), 1879. Berthe Morisot (French, 1841–1895). Oil on canvas; 45.7 x 75.2 cm. The National Gallery, London, Sir Hugh Lane Bequest, 1917. In partnership with Hugh Lane Gallery, Dublin, NG3264

makes little attempt to suggest the movement of the water or the effect of light. Recent technical examination reveals that the composition began as a single male figure in the vessel. The woman was added later but before the composition was fully realized; most of her body was painted over the interior of the boat, while the top of her face and hat appear to have been painted directly on the white ground. Manet also changed the position of the sail and the rope, which was initially held by the boatman instead of tied.

At first glance, Morisot's *Lake in the Bois de Boulogne* (known as *Summer's Day*) appears similar to *Boating*. The compositional elements are the

paint, one hue layered on top of another, creating movement and sparkle. Morisot embraced sketchiness and evidence of the artist's hand at work; the idea of a painting appearing "unfinished" did not frighten her. By the mid-1870s, when Manet was laboring over *Boating*, he was aware of—and full of admiration for—Morisot's bold, fluttering brushwork. In the blue-and-white striped dress in *Boating*, he channeled the quick lightness of Morisot's touch, which she took to another level in *Summer's Day*.

Premodern India's Serial Storytelling

Paintings from the “Shangri” *Ramayana*

Sonya Rhie Mace

George P. Bickford Curator
of Indian and Southeast
Asian Art

EXHIBITION

Epic of the Northwest Himalayas: Paintings from the “Shangri” *Ramayana*

April 19–August 16, 2026

Julia and Larry Pollock
Focus Gallery | Gallery 010

Principal support is provided by
William Roj and Mary Lynn Durham.
Major support is provided by V.V.
Rajadhyaksha, DLZ Corp. Generous
support is provided by the Bagri
Foundation.



Generous support for the exhibition
catalogue is provided by an
anonymous donor.

Most collections of Indian paintings include individual works extracted from a manuscript, album, or pictorial series. On display in a museum or a home, a painting can be savored in an elegant mat and frame, appreciated for its artistry and subject matter. However, when paintings that were made to be part of a series are viewed in their sequential ensemble, they visually communicate the action of a story across multiple pages. They reveal how artists purposefully connect adjacent scenes to create emotional tensions, building up to otherwise unrecognizable climaxes that allow viewers to feel the passage of time.

The exhibition *Epic of the Northwest Himalayas: Paintings from the “Shangri” Ramayana* explores serial storytelling in premodern India through the case study of one singular pictorial work produced around 1700. Forty paintings from the “Shangri” *Ramayana* are on view, drawn from 12 different collections in Canada, Europe, and the US. These 40 works present key moments from nearly the entire sweep of the *Ramayana* of Valmiki, an epic tale that has remained current in many Hindu contexts for more than 2,000 years. Another 83 paintings from the series, featuring consecutive animated images of three selected episodes, are shown digitally. Visitors can witness the story unfold moment by moment.

In two instances, sequential paintings now kept in different collections are hung side by side to reveal the powerful effect of viewing the “Shangri” *Ramayana* scenes serially. In one sequence, monkeys and bears help the hero Rama search for his wife, Sita, who has disappeared in the forest. They search the mountains, caves, and woods, with gusto at first, but eventually they become exhausted. One monkey sits down and motions for others to continue looking. A bear gestures in exasperation; another monkey scratches his head in wonderment. In the next painting, the forest has

grown denser, more impenetrable, and appears to all but consume the seekers as they push themselves to keep looking. Sita is nowhere to be found. On the left, birds foreshadow an adventure to come.

Reassembling the sequential pages of the “Shangri” *Ramayana* has resulted in unexpected insights. It consists of far more paintings than once realized. Previous publications identify about 270 pages as belonging to the series. Research for this exhibition, however, has located a total of about 640 paintings and suggests that close to 1,000 were made. Multiple artists from several different workshops situated throughout the Pahari region of the northwest Himalayas helped complete this monumental project for a patron who remains unknown.

Today, paintings from the “Shangri” *Ramayana* are dispersed among dozens of collections worldwide. The division of this series, made without text pages and never bound, began at least by the third quarter of the 1700s. Since the creation of a *Ramayana*—a story that is sacred to most Hindus—was a devotional act, and paintings were considered objects of wealth like fine textiles or jewelry, its paintings historically functioned both as objects of religious merit and as financial assets to be shared with others through the process of gift giving and dowry. By the 1930s, art enthusiasts outside of Pahari royal family circles began to add paintings from the “Shangri” *Ramayana* to their collections. Catherine Glynn Benkaim and her late husband, Ralph Benkaim, acquired three of them for their comprehensive Pahari painting collection, the catalogue of which is published by the Cleveland Museum of Art, entitled *Pahari Paintings: Art and Stories* (2026). The exhibition *Epic of the Northwest Himalayas* re-replaces the three “Shangri” *Ramayana* pages from the Benkaim Collection into the context of this remarkable series as a whole.

Monkeys and bears search for Sita from the *"Shangri" Ramayana*, c. 1700. Gum tempera and silver on paper; 21 x 33.7 cm. Los Angeles County Museum of Art, Nasli and Alice Heeramanek Collection, Museum Associates Purchase, M.74.5.11. Digital image © 2026 Museum Associates / LACMA. Licensed by Art Resource, NY



The search for Sita from the *"Shangri" Ramayana*, c. 1700. Gum tempera on paper; 21 x 32.7 cm. Virginia Museum of Fine Arts, Richmond, Nasli and Alice Heeramanek Collection, Gift of Paul Mellon, 68.8.91. Photo: Trevor Davis. © Virginia Museum of Fine Arts, Richmond



Exhibitions Through May 2026

Members See All Ticketed Exhibitions for Free

Manet & Morisot

March 29–July 5, 2026

The Kelvin and Eleanor Smith Foundation Gallery

Manet & Morisot is the first-ever major exhibition dedicated to the artistic exchange between Édouard Manet, often referred to as the father of modern painting, and Berthe Morisot, the only woman among the founding members of the Impressionist movement. Through comparisons of related works made between the late 1860s and the late 1880s, this exhibition traces the evolution of a singular friendship between two groundbreaking artists.



The Railway 1873. Édouard Manet (French, 1832–1883). Oil on canvas; 93.3 x 111.5 cm. National Gallery of Art, Washington, DC, Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer, 1956.10.1. In *Manet & Morisot* | The Kelvin and Eleanor Smith Foundation Gallery

Martin Puryear: Nexus

April 12–August 9, 2026

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Martin Puryear's (American, born 1941) singular work across mediums illuminates the expressive potential for abstraction in our time. *Martin Puryear: Nexus* highlights the global histories that have inspired Puryear's practice, offering a fresh and timely perspective on his impactful body of work. While accentuating the art's visual allure, this exhibition and its accompanying catalogue shed light on the ways that the artist's unique visual vocabulary has been shaped by his enduring interests in global traditions of material culture, African American history, and the natural world.

Epic of the Northwest Himalayas: Paintings from the “Shangri” Ramayana

April 19–August 16, 2026

Julia and Larry Pollock Focus Gallery | Gallery 010

In blazing colors, the story of the *Ramayana* unfolds across 40 paintings reunited from an extensive series made about 300 years ago in the mountainous Hindu kingdoms of northern India. More than 100 additional pages are presented in digitally animated sequences, revealing dramatic visual narrations and unexpected climaxes.

France in the Time of Manet and Morisot

May 10–August 23, 2026

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Édouard Manet and Berthe Morisot lived during a tumultuous yet fertile period in France. Events included war and the loss of territory, modernization and the rise of industry, and a shift from rural to urban living. Manet's and Morisot's lifetimes also coincided with the birth and rise of a new art form—photography—which recorded many of these social, political, and cultural changes. In this exhibition, drawn from the museum's rich holdings of 19th-century French photography, we can feel that we, like the photographers, are eyewitnesses to this transformation of France. This show is organized to complement *Manet & Morisot*.

Ann Hamilton: still and moving • the tactile image

Through April 19, 2026

Toby's Gallery for Contemporary Art and Mark Schwartz and Bettina Katz Photography Galleries | Galleries 229C and 230

Internationally renowned artist Ann Hamilton is best known for large-scale ephemeral installations, performances, and civic monuments, but the use of photography and video runs throughout her 35-year career and has become increasingly important to her practice over the past decade. This exhibition juxtaposes past works with new creations, including some related to the museum and its collection. Explored in all this work is the relationship between touch, sight, and language. Hamilton's interest in tactility recalls her origins as a textile artist.



cadence (detail 2) 2025. Ann Hamilton (American, b. 1956). Pigment print; size variable. Courtesy of the artist. In *Ann Hamilton: still and moving • the tactile image* | Toby's Gallery for Contemporary Art and Mark Schwartz and Bettina Katz Photography Galleries | Galleries 229C and 230

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum of New York

Through May 10, 2026
Various Galleries

To enhance its permanent collection and more fully represent stories important to our communities, the museum is displaying art on loan from the Jewish Museum, New York, in six galleries. Most of the works are ritual objects relating to Judaism or the lives of Jewish people, from silver Torah finials to an inlaid marble panel commemorating a marriage. In addition to these, two examples of Jewish ceremonial art from local collections are on display in two other galleries: a recently acquired etrog box and a miniature Torah ark on loan from the Mishkan Or Museum of Jewish Cultures in Beachwood, Ohio.

Improper Frames

Presented by the Cleveland Print Room in Partnership with the Cleveland Museum of Art
Through May 10, 2026
Transformer Station

Improper Frames brings together artists and photographers working through Cleveland's internal boundaries, partial views, and shifting frames. Their works present material and visual evidence contending with the city's recently completed property inventory. Across *Improper Frames*, trees defy property lines, photographic assemblages gather displaced stories, dust builds an index inside a home, and improvised architectures point to fragmented forms the property survey does not account for.



Devil Fish 1972. Alec (Peter) Aliknak Banksland (Inuit, Ulukhaktok [formerly Holman] village, Northwest Territories, Canada, 1928–1998). Stonecut; 50.8 x 76.2 cm. The Harold T. Clark Educational Extension Fund, 1972.1054. In *still/emerging: Native American Works on Paper* | James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

still/emerging: Native American Works on Paper

Through June 7, 2026
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

still/emerging: Native American Works on Paper is the first exhibition to highlight the CMA's rapidly expanding collection of prints and drawings by Native American artists. Around 30 works created from the 1950s through today showcase the unique histories and perspectives of Indigenous artists from a number of backgrounds and tribal affiliations.



Red Riding Hood (detail), 1928. Anthony Frederick (Tony) Sarg (American, 1880–1942), Stehli Silks Corporation (United States; Pennsylvania, Lancaster; and New York, New York, 1840–c. 1955). Silk: plain weave, roller printed; 36.2 x 47.6 cm. Educational Purchase Fund, 1928.32. In *American Printed Silks, 1927–1947* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

Pintoricchio Magnified: An Immersive Conservation Experience

Through August 23, 2026
Gallery 115

Through a digital immersive experience, visit the conservation studio and get a behind-the-scenes look at the materials and techniques conservators used to research and preserve one of the more damaged paintings in the CMA's collection, Pintoricchio's *Virgin and Child* (c. 1490–1500).

American Printed Silks, 1927–1947

Through November 8, 2026
Arlene M. and Arthur S. Holden Gallery | Gallery 234

Between the late 1920s and the late 1940s, the US was a leader in printed silks used in fashionable attire and interiors. This exhibition showcases printed silks in the CMA's collection from four American companies: Stehli Silks Corporation, H. R. Mallinson and Company, Silks Beau Monde, and Onondaga Silk Company.

Children's Armor from the Imperial Habsburg Armory in Vienna

Through June 4, 2028
Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's collection of children's armor are shown alongside these magnificent loans.

Thank you to all of our exhibition supporters.
For more information on individual exhibitions,
visit cma.org/exhibitions.

Permanent Collection Installations

Martin Puryear: Lookout and Martin Puryear: Meditation in a Beech Wood

April 12–August 9, 2026

Gallery 224B

These video installations accompany the special exhibition *Martin Puryear: Nexus*.

Provenance: Journeys of Korean Art

May 10–October 18, 2026

Korea Foundation Gallery | Gallery 236

Provenance: Journeys of Korean Art showcases how the Korean artworks on view reminds us that provenance—the record of an object's passage through time—illuminates layered stories that may help us understand the cultural, social, and political worlds through which these works once existed and circulated.

The Plum Scenery Studio: Wu Hufan and His Circle in Modern Shanghai

May 31–November 15, 2026

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Wu Hufan (Chinese, 1894–1968) was one of the most influential and important collectors and artists of modern Shanghai. Many paintings in the CMA's collection bear his collector seals or inscriptions expounding his art expertise. This installation presents about 20 artworks from the museum and private collections, all of which illustrate, through paintings and calligraphies, the exchanges and relationships Wu Hufan entertained with his students, painters, and poets of the time.

Dara Birnbaum's Technology/Transformation: Wonder Woman

Through March 29, 2026

Gallery 224B

In this video, Dara Birnbaum appropriates footage from the 1970s TV show *Wonder Woman* to examine and deconstruct the representation of women in popular culture and mass media. Birnbaum isolates and loops moments of the main character Diana Prince's transformation from an office administrator into the heroic Wonder Woman, using repetition and editing to call attention to the constructed nature of filmmaking.

Juxtaposition and Juncture in Korean Modern and Contemporary Art

Through May 3, 2026

Korean Foundation Gallery | Gallery 236

The term “juxtaposition” here refers to the act of placing two or more artworks side by side that are significantly different from one another. Featuring Korean modern and contemporary artworks that the CMA has collected over the past 15 years, this thematic exhibition juxtaposes them to create an exciting juncture of connections through their visual and material contrasts.

A Myriad of Flowers and Birds in Chinese Art

Through May 24, 2026

Clara T. Rankin Chinese Art Galleries | Gallery 240A

This display presents around 20 paintings, porcelain, and embroidery from the museum's holdings and a private collection, some of which have not been shown to the public before. In China, motifs of flowers and birds may have decorative, seasonal, and symbolic meanings.



Album of Seasonal Landscapes, Leaf E (previous leaf 3), 1668. Xiao Yuncong (Chinese, 1596–1673). Album leaf, ink and light color on paper; 21 x 15.8 cm. John L. Severance Fund, 1955.302.3. In *A Myriad of Flowers and Birds in Chinese Art* | Clara T. Rankin Chinese Art Galleries | Gallery 240A

Highlights of Japanese Art

Through June 14, 2026

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

See recent acquisitions in dialogue with long-treasured works from the museum's world-renowned collection of Japanese art. The rotation features the impressive, large-scale painting *Welcoming Descent of Amida with 25 Bodhisattvas*; a diminutive wood sculpture of Gozu Tennō, the ox-headed plague deity; and five jewellike Nabeshima porcelain dishes.

Hidden Insights: Looking at the Backs of Portrait Miniatures

Through August 16, 2026

Ellen and Bruce Mavec Gallery | Gallery 203B

Portrait miniatures were portable luxury objects treasured by their owners for both the cherished portrait and the precious materials from which they were crafted. Frequently, patrons would spend substantially more than the cost of the portrait to have it placed in a gold or silver case outfitted with pearls, enamel, diamonds, colored glass, or elaborate hair work. Thirteen miniatures spanning 230 years represent a variety of approaches to ornamenting the back of a portrait and suggest the wealth of information that can be hidden from view.



The Blue Gown (Portrait of Ethel Coe) 1899. Martha S. Baker (American, 1871–1911). Watercolor on ivory; diam. 10 cm. Gift of Mr. and Mrs. Charles E. Baker, 1915.142. In *Hidden Insights: Looking at the Backs of Portrait Miniatures* | Ellen and Bruce Mavec Gallery | Gallery 203B

Pahari Paintings: Art and Stories

Through September 13, 2026

Gallery 242B

In a special yearlong presentation that accompanies the publication of a major catalogue, the CMA presents paintings and textiles from the valley kingdoms of Pahari, India, located in the dramatic alpine landscape of the northwest Himalayas. Twenty-two paintings and two double-sided embroideries (*rumal*) reveal the distinctive vision of artists working for Hindu patrons across the region in a range of intense and evocative styles. This show is organized to complement *Epic of the Northwest Himalayas: Pahari Paintings from the “Shangri” Ramayana*.

Silver, Gold, and Gems: A Spotlight on Jewelry Across Africa

Through December 6, 2026

Gallery 108C

For the first time, admire a permanent display of fine jewelry from across Africa on view in the collection galleries. Spanning thousands of years, these works testify to the depth of African creativity, the skill of jewelers on the continent, and the eternal human desire for adornment.

Native North American Textiles

Through December 13, 2026

Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s. Both are rugs woven for the non-Native collector's market, modeled on the Diné shoulder blanket.

Ancient Andean Textiles

Through December 13, 2026

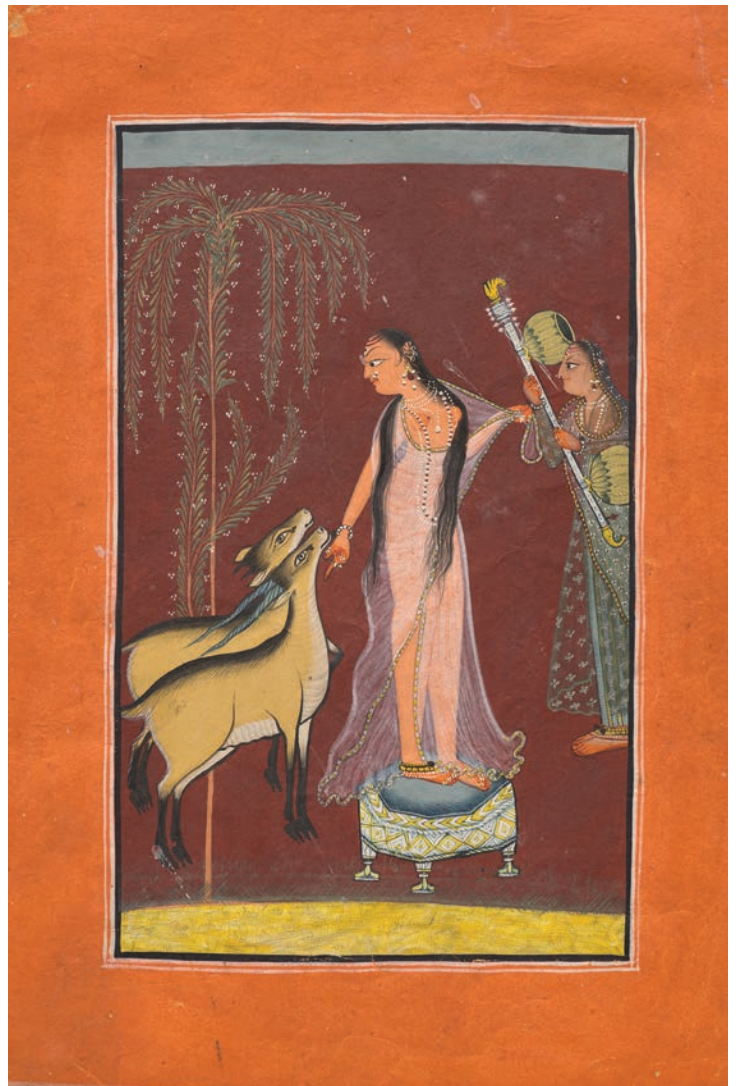
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most complex and well-preserved group of early textiles to survive was made by the Paracas people of Peru's south coast.

New Acquisition: Giambologna's *Fata Morgana*

Gallery 117B

The CMA has acquired *Fata Morgana*, one of the greatest works by Giambologna (1529–1608), the preeminent sculptor of his generation, and the last-known marble sculpture by his hand in a private collection. This rare and internationally renowned figure is on view in a gallery evoking the Tuscan grotto in which it was originally placed.



Heroine with attendant and a pair of deer c. 1710–20. Northern India, Pahari kingdoms. Gum tempera on paper; 21.9 x 15.6 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.108. In *Pahari Paintings: Art and Stories* | Gallery 242B

MARCH

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
S Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
1 Open Studio 10:00 a.m.–2:00 p.m. CAC Family Fun Day 1:00–4:00 p.m. CIM Organ Studio  2:00–3:00 p.m.	2	3 Lunchtime Lecture  12:00 p.m. Senior Studio  2:00 p.m.	4 Chamber Music in the Galleries 6:00–7:00 p.m.	 MIX	6 MIX  6:00–10:00 p.m. CAC Teen Party 6:30–9:00 p.m.	7 Photo Fun: Children's Saturday Studio  10:00–11:30 a.m. CAC Kids' Comic Con  10:00 a.m.–4:00 p.m. CAC Comic Club 11:00 a.m.–1:00 p.m.
8 Play Day 10:00 a.m.–2:00 p.m. Open Studio 10:00 a.m.–2:00 p.m. CAC Open Studio 1:00–4:00 p.m.	9	 ARTINOS MARTIROSYAN	11 Material Matters  6:00 p.m. Tigran Hamasyan  7:30–9:00 p.m. Tigran Hamasyan	12	13 CAC The Creative Table 5:00–7:00 p.m. No Exit  7:00–8:30 p.m.	14 Photo Fun: Children's Saturday Studio  10:00–11:30 a.m. CAC Open Studio 1:00–4:00 p.m.
15 Open Studio 10:00 a.m.–2:00 p.m. CAC Open Studio 1:00–4:00 p.m.	16	17	 Open Studio	20	21 Photo Fun: Children's Saturday Studio  10:00–11:30 a.m. Artist in the Atrium 11:00 a.m.–3:00 p.m. CAC Open Studio 1:00–4:00 p.m.	
22 Open Studio 10:00 a.m.–2:00 p.m. CAC Open Studio 1:00–4:00 p.m. Les Délices  3:00–4:30 p.m.	 Les Délices	24 Chamber Music in the Atrium 12:00–1:00 p.m. Leadership Circle Frames Talk and Reception  5:30–8:30 p.m.	25 Pop Up! Open Studio 10:00 a.m.–2:00 p.m. CAC Pop Up! Open Studio 10:00 a.m.–2:00 p.m. Cleveland Chamber Choir 6:00–7:00 p.m. Maruja Limón  7:30–9:00 p.m.	26 Pop Up! Open Studio 10:00 a.m.–2:00 p.m. CAC Pop Up! Open Studio 10:00 a.m.–2:00 p.m.	27 Pop Up! Open Studio 10:00 a.m.–2:00 p.m.	28 Photo Fun: Children's Saturday Studio  10:00–11:30 a.m. CAC Open Studio 1:00–4:00 p.m.
29 Manet & Morisot Opens Open Studio 10:00 a.m.–2:00 p.m. CAC Open Studio 1:00–4:00 p.m. Dara Birnbaum's Technology/ Transformation Closes	30	31				

Reading 1873. Berthe Morisot (French, 1841–1895). Oil on canvas; 46 x 71.8 cm. Gift of the Hanna Fund, 1950.89. In *Manet & Morisot* | The Kelvin and Eleanor Smith Foundation Gallery

APRIL

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
\$ Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
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1

Chamber Music in the Galleries
6:00–7:00 p.m.

2

3

MIX **\$**
6:00–10:00 p.m.

4

Scout and Sculpt: Children's Saturday Studio **\$**
10:00–11:30 a.m.
CAC Comic Club
11:00 a.m.–1:00 p.m.
CAC Open Studio
1:00–4:00 p.m.

Chamber Music in the Galleries

5

Open Studio
10:00 a.m.–2:00 p.m.
CAC Family Fun Day
1:00–4:00 p.m.

6

7

Lunchtime Lecture **F**
12:00 p.m.
Senior Studio **\$**
2:00 p.m.

8

The Fran and Warren Rupp Contemporary Artists Lecture In Conversation: Martin Puryear and Emily Liebert **F**
6:00 p.m.

Chamber Music in the Atrium
6:00–7:00 p.m.



Artists Lecture

10

Martin Puryear: Nexus VIP Preview **D**
10:00 a.m.–2:00 p.m.
Martin Puryear: Nexus Member Preview **M**
2:00–9:00 p.m.
CAC The Creative Table
5:00–7:00 p.m.
Apollo's Fire **\$**
7:30–9:00 p.m.

11

Martin Puryear: Nexus Member Preview **M**
10:00 a.m.–5:00 p.m.
Scout and Sculpt: Children's Saturday Studio **\$**
10:00–11:30 a.m.
CAC Open Studio
1:00–4:00 p.m.

12

Martin Puryear: Nexus Opens
Play Day
10:00 a.m.–2:00 p.m.
Open Studio
10:00 a.m.–2:00 p.m.
CAC Open Studio
1:00–4:00 p.m.

13



ARNOS MARTIROSYAN

15

Material Matters **\$**
6:00 p.m.
El Khat **\$**
7:30–9:00 p.m.

El Khat

16

Fine Print Fair Preview Party **\$**
5:30–8:00 p.m.

17

Fine Print Fair
10:00 a.m.–6:00 p.m.

18

Fine Print Fair
10:00 a.m.–5:00 p.m.
Scout and Sculpt: Children's Saturday Studio **\$**
10:00–11:30 a.m.
CAC Open Studio
1:00–4:00 p.m.

19

Epic of the Northwest Himalayas
Opens
Fine Print Fair
10:00 a.m.–5:00 p.m.
Open Studio
10:00 a.m.–2:00 p.m.
CAC Open Studio
1:00–4:00 p.m.
Ann Hamilton
Closes

20

21

Chamber Music in the Atrium
12:00–1:00 p.m.

22

Chamber Music in the Atrium
6:00–7:00 p.m.

23

24

Leadership Circle Mexico Trip **D**
Stephan Crump **\$**
7:30–9:00 p.m.

25

Leadership Circle Mexico Trip **D**
Scout and Sculpt: Children's Saturday Studio **\$**
10:00–11:30 a.m.
CAC Open Studio
1:00–4:00 p.m.

Print Fair

26

Leadership Circle Mexico Trip **D**
Open Studio
10:00 a.m.–2:00 p.m.
CAC Open Studio
1:00–4:00 p.m.

27

Leadership Circle Mexico Trip **D**

28

The Verona Quartet with Yaron Kohlberg **\$**
7:30–9:00 p.m.

29

Chamber Music in the Atrium
6:00–7:00 p.m.
Emily Beeny on Manet and Morisot **F**
6:00–7:00 p.m.

30



SUN

MON

TUE

WED

THU

FRI

SAT



Community Arts Center

1

MIX \$
6:00–10:00 p.m.

2

CAC
Comic Club
11:00 a.m.–1:00 p.m.
CAC
Open Studio
1:00–4:00 p.m.

3

Open Studio
10:00 a.m.–2:00 p.m.CAC
Family Fun Day
1:00–4:00 p.m.
The Ranajit K. Datta
Distinguished Lecture
in Indian Art F
2:00 p.m.
Juxtaposition and
Juncture
Closes

4

Sarah Bernhardt in "Zaire" by Voltaire
1874. Étienne Carjat (French, 1828–1906).
Albumen print from wet collodion negative;
27.3 x 21.3 cm. John L. Severance Fund,
1996.245. In *France in the Time of Manet and
Morisot* | Mark Schwartz and Bettina Katz
Photography Galleries | Gallery 230

5

Lunchtime Lecture F
12:00 p.m.
Senior Studio \$
2:00 p.m.

6

7

8

CAC
The Creative Table
5:00–7:00 p.m.
Martin Puryear:
Reflections in
Movement, Music, and
Words with Terrance
McKnight F
7:00 p.m.

9

CAC
Open Studio
1:00–4:00 p.m.

10

France in the Time of
Manet and Morisot
Opens
Provenance
Opens
Play Day
10:00 a.m.–2:00 p.m.
CAC
Open Studio
1:00–4:00 p.m.
Adorning Ritual
Closes
Improper Frames
Closes

12

Chamber Music in the
Atrium
12:00–1:00 p.m.

13

The Brad Mehldau
Trio \$
7:30–9:00 p.m.

The Brad Mehldau Trio

16

CAC
Open Studio
1:00–4:00 p.m.

17

Open Studio
10:00 a.m.–2:00 p.m.
CAC
Open Studio
1:00–4:00 p.m.

18

19

The Isidore String
Quartet with Jeremy
Denk \$
7:30–9:00 p.m.

20

21

22

23

CAC
Open Studio
1:00–4:00 p.m.

24

Open Studio
10:00 a.m.–2:00 p.m.
CAC
Open Studio
1:00–4:00 p.m.
A Myriad of Flowers
and Birds
Closes

25

One Hundred Flowers (detail), c. 1742–43.
Zou Yigui (Chinese, 1686–1772). Handscroll;
ink and color on silk; 37.1 x 341.9 cm. Private
Collection, 14.2025. In *A Myriad of Flowers
and Birds in Chinese Art* | Clara T. Rankin
Chinese Art Galleries | Gallery 240A

26



30

Keithley Symposium:
Thinking Through
Martin Puryear: Nexus F
10:00 a.m.–5:00 p.m.
CAC
Open Studio
1:00–4:00 p.m.

31

The Plum Scenery
Studio
Opens
CAC
Open Studio
1:00–4:00 p.m.

The CMA Funds

The CMA Fund for Conservation

All activities of the Eric T. and Jane Baker Nord Family Conservation Suite are underwritten by the CMA Fund for Conservation. Principal annual support is provided by an anonymous donor and the Parker Hannifin Corporation. Major annual support is provided by Cathy Lincoln, Eva and Rudolf Linnebach, the Dawn M. Neff Endowed Fund for Conservation, and Dr. Isobel Rutherford. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Linda Harper, the late Marta and the late Donald M. Jack Jr., Dr. and Mrs. John T. Lai, Albert Leonetti and Ruth Anna Carlson, June and Simon K. C. Li, William and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, Michael Prunty and the late M. Lee Maxwell, William Roj and Mary Lynn Durham, Anya and John Rudd, in memory of Dee Schafer, Betty T. and David M. Schneider, the Seven Five Fund, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Education

All educational programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Principal support is provided by Dieter and Susan M. Kaesgen and Gail C. and Elliott L. Schlang. Major annual support is provided by Brenda and Marshall Brown, Mrs. Martine Kowal, Eva and Rudolf Linnebach, Medical Mutual of Ohio, the Edwin D. Northrup II Fund, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Char and Chuck Fowler, the Giant Eagle Foundation, Linda Harper, the late Marta and the late Donald M. Jack Jr., Susan LaPine, Bill and Joyce Litzler, the Logsdon Family Fund for Education, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, Suzanne Cushwa Rusnak and Jeff Rusnak, Ellen and Lowell Satre, in memory of Dee Schafer, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, the Leigh H. Carter family, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Mary and Jim Conway, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Martha H. and Steven M. Hale, Janice Hammond and Edward Hemmelgarn, Linda Harper, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, the late Mrs. Nancy M. Lavelle, Eva and Rudolf Linnebach, William S. Lipscomb, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Mrs. Peta and the late Dr. Roland Moskowitz, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Courtney and Michael Novak, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Frank and Fran Porter, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, in memory of Dee Schafer, Betty T. and David M. Schneider, Elizabeth and Tim Sheeler, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The Library League

All activities of the Ingalls Library are underwritten by the Library League. Principal annual support is provided by Mr. and Mrs. William H. Thompson. Major annual support is provided by an anonymous donor. Generous annual support is provided by Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Dr. Pauline Degenfelder and Mr. Joseph R. Degenfelder, Ms. Karen Eterovich-Maguire, Linda Harper, the late Marta and the late Donald M. Jack Jr., Mr. and Mrs. Joseph S. Kisvardai, Bill and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, in memory of Dee Schafer, Betty T. and David M. Schneider, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

**Thank you to all funds supporters
as of January 21, 2026.**

Rare “Welcoming Descent” Painting

Amida with 25 Bodhisattvas Joins the Collection

Sinéad Vilbar

Janice Hammond and
Edward Hemmelgarn
Curator of Japanese Art

A recent accession to the Japanese art collection, currently on view until June, is a large-scale painting depicting the Buddha Amida arriving to escort a dying person to his Pure Land, or Western Paradise. Amida is attended by an entourage of 25 bodhisattvas, enlightened beings who are committed to serving others, many of whom provide orchestral accompaniment to herald the momentous occasion. To Amida's left and right, just below his lotus pedestal, are his two principal bodhisattvas, Kannon and Seishi. The bodhisattva Kannon kneels, holding a lotus dais for the deceased to ride to their destination, while the bodhisattva Seishi stands with his hands pressed together in a gesture of prayer.



Buddhist paintings like this one are called “paintings of welcoming descent,” or *raigōzu*, in Japanese. They are used in both premortem rituals and those held as one dies. In both cases, the goal is to allow someone to focus on birth into Amida's Pure Land instead of into one of the six realms of transmigration, or reincarnation—human, heaven, hell, animal, hungry ghost, or *ashura* (warlike beings). One's time in each of the six realms is finite and related to one's karma. However, if one is instead born after death into the Pure Land, one can listen to Amida preaching the dharma, or Buddhist doctrine, continuously, and proceed steadily along the path to enlightenment without fear of dying and being reborn elsewhere.

Japanese Pure Land Buddhism, the school of Buddhism whose practitioners commissioned this painting, was founded in Kyoto by a monk called Hōnen (1133–1212) in the 12th century. Based on inscriptions on the back of this painting, cross-referenced with the names of active Pure Land Buddhist temples on the island of Shikoku, the painting was probably produced for a family who patronized a temple on the island that was used for centuries by that community. The unusually large size of the painting suggests that it may have been used not only for rituals involving one individual but also for groups of believers. The temple no longer exists, and the painting may have left at the time of its closure. The inscriptions are valuable in that many Buddhist paintings that leave their temples can no longer be connected to their past because of a lack of documentation. Aside from its unusually large size, this *raigōzu* is rare for its special iconography; most paintings of its type depict Amida and his entourage moving diagonally downward across the painting, while ones like this, feature the group moving directly forward, or perhaps having just arrived to greet the dying.

Welcoming Descent of Amida with 25 Bodhisattvas

(阿弥陀二十五菩薩来迎図), mid-1300s. Japan, Nanbokuchō period (1336–92). Hanging scroll; ink, color, gold, silver, and cut gold on silk; 164.5 x 137.7 cm. Leonard C.

Hanna Jr. Fund, 2025.138

Welcome, Tiara L. Paris

Our New Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer



Tiara L. Paris

Tiara L. Paris began her new role at the Cleveland Museum of Art in January as Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer. She is responsible for overseeing the museum's world-renowned exhibition program, publications, and design initiatives.

Paris comes to the CMA from the Nelson-Atkins Museum of Art, in Kansas City, Missouri, where she served as the head of exhibition planning for the past seven years. Previously she held the position of director of exhibitions at the North Carolina Museum of Art in Raleigh, North Carolina.

Paris's first professional museum role was at the CMA 20 years ago. Over the past two decades, she followed the CMA's exhibitions program closely and had the opportunity to partner with

the museum on co-organized exhibitions including *Monet in Normandy* (2006), *Rembrandt in America* (2012), and more recently, *Alberto Giacometti: Toward the Ultimate Figure* (2022). "The museum's exhibitions, publications, design, and installations have set the gold standard for cultural institutions," she says. "This is true not only within the United States but also internationally and speaks to the excellence of museum leadership and staff, as well as the strength of the collection."

Paris oversees many teams that provide vital support for ensuring that all aspects of an exhibition come together seamlessly. She is looking forward to building on her existing relationships with CMA staff and aiding in the strengthening of cross-departmental collaborations. "In my time at other institutions, I have learned the importance of communication and collaboration," she says. "Exhibitions are like giant puzzles, with pieces of all shapes and sizes and tasks that shift in importance as the project develops. Having a strong team helps us place these pieces more effectively. The whole museum comes together to make these extraordinary experiences happen for our visitors."

She enjoys how closely her role is tied to the collection and allows her to work with art across the museum's encyclopedic holdings. "Art is at the core of everything we do. Working with art across the spectrum from ancient Egyptian sculptures to Renaissance paintings to Pre-Columbian objects—that is something I truly love about this role," she says. Paris earned a master's degree in art history and museum studies from Case Western Reserve University. The museum's joint program with the university was what initially attracted her to Cleveland from her home state of Colorado.

Paris is excited to contribute to the museum's legacy and future by working with the leadership team to shape the direction of the exhibition program and prioritizing the visitor experience. "Art speaks directly to the human experience and can be deeply personal," she says. "By providing opportunities to engage with art in meaningful ways, we can ensure that visitors leave an exhibition knowing more about themselves and the world around them."

Revitalizing the “Court of Nature”

The Conservation of the Zodiac Garden and *Fountain of the Waters*

Beth Edelstein

Senior Objects Conservator
and Head of Objects
Conservation

In 1925, the parcel of land south of the Cleveland Museum of Art was described as an eyesore: a muddy, bare city park left neglected after the construction of the museum had been completed. Just three years later, in July 1928, a dedication celebration of the new Fine Arts Garden was held,



Sculptor Chester A. Beach's sparkling *Fountain of the Waters* was the centerpiece of the dedication ceremony for the Fine Arts Garden on July 23, 1928.

complete with dancers, music, flowers, and the sparkling waters of a gleaming marble fountain. The remarkable transformation was spearheaded by the Garden Club of Cleveland, led by Frances McIntosh Sherwin and Alice King Howell, who gathered their influential contemporaries to raise funds and convince city and museum leaders to support the creation of a garden park between the museum and Euclid Avenue.

By September 1925, Sherwin had obtained a design proposal from landscape architect Frederick Law Olmsted Jr. for a garden with formal terraces at the north and south ends, connected by winding

paths and natural areas encircling an enlarged lagoon. A program of sculpture in marble and bronze developed along with the landscape plans, conceived as an integral and fitting part of the beautification of the property surrounding the city's cherished art museum. Within the formal parterre at the south end, closest to the museum, Olmsted proposed a water feature. By the end of 1926, Howell had enlisted New York-based sculptor Chester A. Beach to design a marble fountain for this spot.

Beach soon expanded his plans into a unified, allegorical sculptural scheme he called the “Court of Nature.” Drawing inspiration from the natural setting along Doan Brook, he designed figures representing the waterways flowing out of Lake Erie, which is signified through the main basin, added two bronze sculptures to the east and west symbolizing the earth and the sun, and framed the entire ensemble with the stars of the heavens, in the form of 12 marble pillars with the signs of the zodiac, giving the Zodiac Garden its current name.

In the century since, Beach's marble sculptures have been impacted by wind, snow, and rain of 100 Cleveland winters, compounded by atmospheric pollution, algae and lichens, and impurities in the city's water supply. These forces, both natural and man-made, have resulted in darkening, weathering, and structural instability in the stone sculptures and in Olmsted's meticulously designed pathways, stairs, and curbs.

Today, the Zodiac Garden is poised for another exciting transformation. Museum and city leaders are collaborating with partners in landscape design, construction, and conservation on a comprehensive plan for the garden's revitalization. The stone elements of the fountain and the zodiac pillars are temporarily moved off-site for extensive conservation treatment, and the fountain receives a new concrete foundation, updated plumbing to reduce water use, and new lighting. The historical walkways and stonework are restored, retaining as much of the original material as possible. Together, these efforts ensure that the Zodiac Garden continues to be a welcoming setting for Clevelanders and community celebrations for another century.

The Fine Arts Campus's Restoration

A Landmark Gift from the Horace Kelley Art Foundation

H. Kim Kelley III, VP and treasurer of the foundation (left), and Curtin G. Kelley, MD, president of the foundation (right)



Established through the extraordinary philanthropy and vision of four 19th- and 20th-century philanthropists, the Cleveland Museum of Art can trace its origins to Horace Kelley, namesake of the Horace Kelley Art Foundation. In his will, Kelley directed that a substantial portion of his estate be used for the establishment of an art museum in Cleveland. In 1899, acting on this charge, the trustees of the Kelley estate created the entity that would later become the CMA and went on to provide major funding for the museum's construction, care, and ongoing maintenance. Since the museum's founding, the Horace Kelley Art Foundation has remained closely aligned with the CMA, helping to advance many of the museum's highest priorities.

The Horace Kelley Art Foundation's steadfast support of the CMA has been essential to the museum's ability to fulfill its mission of bringing transformative experiences through art to all people. This enduring partnership includes a crucial gift to the museum's transformation campaign, which fundamentally reshaped the institution and nearly doubled its gallery and exhibition space. The foundation's generosity, recognized through the naming of the Horace Kelley Art Foundation North Lobby, has helped ensure that the CMA continues to honor its founders' intent by remaining free and open to the public.

Recently, the Horace Kelley Art Foundation reaffirmed its commitment to the CMA and the Greater Cleveland community by making a foundational gift of \$5 million in support of the revitalization of the historical Fine Arts Campus, including Chester A. Beach's *Fountain of the Waters*, the Zodiac Garden, and Wade Lagoon. This vital cultural and civic space welcomes more than 200,000 Cleveland residents and visitors annually. The Fine Arts Campus's planned restoration enhances this beloved gathering place through expanded accessibility, strengthened sustainability practices, and the preservation of its cultural and ecological treasures for generations to come. "The trustees of the Horace Kelley Art Foundation are honored to be part of the restoration and re-envisioning of the Fine Arts Campus," Curtin G. Kelley, the president of the foundation notes. "As a vital part of the museum's grounds, its rehabilitation ensures that these iconic spaces can be enjoyed by all."

The CMA is profoundly grateful to the Horace Kelley Art Foundation for its unwavering dedication to enriching Cleveland's cultural landscape. In recognition of the foundation's extraordinary partnership and enduring generosity, this munificent gift is forever memorialized within the restored Fine Arts Campus.

Spring Fling at the CMA

The Season of Rebirth Arrives

Jacqueline Bon

Director of Marketing

The season of rebirth is upon us—a burst of new growth, the fragrance of damp earth, and a fresh suite of exhibitions and programming at the Cleveland Museum of Art are sure to inspire. Browse a few of my suggestions below!

Peruse Fine Art Prints

Spend the day in the CMA's light-filled Ames Family Atrium at the Print Club of Cleveland's Fine Print Fair viewing prints from 15 dealers from around the United States. Find beauty in the details at one of the largest displays of works on paper in the nation. You don't have to be a seasoned collector to browse this remarkable collection of artworks ranging in medium, subject matter, and price. Demonstrations from local arts organizations provide a hands-on introduction to printmaking processes. This weekend event is free for all to attend on April 17 through April 19, 2026.

Embrace Native Art

See the first exhibition to highlight the CMA's rapidly expanding collection of prints and drawings by Native American artists. *still/emerging: Native American Works on Paper* features around 30 works created from the 1950s through today highlighting the unique histories and perspectives of Indigenous artists from a number of backgrounds and tribal affiliations.

Go Birdwatching

Get inspired by the beauty of nature in the Clara T. Rankin Chinese Art Galleries. For artists of historical China, the natural world was a major source of inspiration. *A Myriad of Flowers and Birds in Chinese Art* features paintings appreciated for their decorative appeal and artistic merit. Enjoy around 20 paintings, porcelain works, and pieces of embroidery from the museum's holdings and a private collector, some of which have not been shown to the public before.



Picnic Among the Cherry Blossoms

The blossoms of the cherry tree are a symbol of spring in the Fine Arts Garden. Many call this area south of the museum the most iconic spot in Cleveland to enjoy the season. Throw a blanket in the grass and soak in the beauty of the grounds or go on a tour of the sculptures on our campus, where the museum's collection extends past the gallery walls and a memorable landscape filled with artwork awaits discovery.

Dive into a Story of Friendship

Berthe Morisot was more than a muse. Join a guided tour of *Manet & Morisot* and discover the fascinating bond between Édouard Manet and Berthe Morisot. Our docents illuminate the complex relationship of these two groundbreaking artists, colleagues, family members, and friends. Featuring 36 paintings and 7 drawings and prints loaned from major US and European collections, the exhibition reveals the evolution of their singular artistic friendship.



2026 FINE PRINT FAIR

April 16–19

Evening Quiet 2023. Nancy Frieze
(American, b. 1948). White-line watercolor
woodblock monoprint; 38.1 x 63.5 cm.
Donated by Oehme Graphics, Steamboat
Springs, CO, to the Print Club of Cleveland.
Photo courtesy of the Print Club of Cleveland

Shop one of the nation's largest sales of fine art
prints—from affordable to rare. The fair is free and
open to the public April 17–19, with a ticketed evening
preview on April 16.

Learn more at printclubcleveland.org.



The CMA's Educational Initiatives

An Interview with the Family and Adult Programs Directors



Kristen Windmuller-Luna, curator of African art, delivering remarks at the opening event for the exhibition *Africa & Byzantium*

In anticipation of a busy spring season of family and adult programming, Cleveland Art spoke with Mary Ladrack, associate director of adult programs and interpretation, and Jeremiah Myers, director of school and teaching programs. Together, they discussed learning goals, audience engagement, and what visitors can expect from the museum's educational initiatives. Be sure to visit the online calendar for the full lineup of programs.

What is the overarching vision guiding the CMA's family and adult programming?

JM: Our goal in family programming is to complement exhibitions and works in the collection by finding connections with all types of families who come together to enjoy what the museum has to offer.

ML: Adult programming aims to offer a wide range of topics and formats for all learners. The goal is meaningful engagement with the collection. Ultimately, we want everyone to have a great experience at the CMA.

How do these programs support the museum's mission to create meaningful experiences for all visitors?

JM: One of the museum's goals is to be considered a "must" destination in Northeast Ohio. Family programs support this by continuing the museum's long tradition of encouraging playfulness in the galleries and offering a space for fun and creativity.

ML: Variety is key. By offering everything from traditional lectures to more experiential programs like make-and-sip nights, we create multiple entry points for visitors with different interests and comfort levels.

In what ways are programs intentionally designed to be welcoming to people of all learning styles and levels of art familiarity?

ML: The museum, and most of our programming, is free, which eliminates many barriers to participation. We set no expectations for visitors' skill or knowledge levels. Our goal is to meet people where they are and help them connect with the collection. We use diverse learning approaches, including sensory engagement, and encourage trial and error in our activities.

JM: We also design our programs to be open-ended and process based, so visitors never feel pressured to produce something "perfect." The museum is a space where it's okay to experiment, make mistakes, and flex creative muscles. Our family programs team excels at curating experiences that invite visitors of all ages to engage in their own way.

When designing programming, what factors do you keep in mind to encourage return visits?

ML: Almost every decision is motivated by encouraging people to come back. Recurring programs such as Lunchtime Lectures or series like Material Matters build familiarity and routine. We are also continually thinking about how to make the museum feel welcoming to those who may not have felt comfortable in traditional museum environments.

JM: Consistency is equally important for families. Word-of-mouth is huge for us. Repeat visitors often bring friends or extended family because they know our programs are reliable, high quality, and regularly scheduled. With that in mind, we are always planning ahead and ensuring variety in our activities, so frequent visitors continue to have fresh experiences.

What types of experiences can families look forward to in the coming year? Are there any themes or new ideas you're excited about?

JM: We are gearing up for Mother's Day programs and America's 250th, preparing to welcome a new class of summer campers, and developing activities inspired by *Martin Puryear: Nexus*.

ML: Similarly for adult programming, we are shifting our focus toward celebrating the museum's 110th anniversary and exploring ways to connect the 250th anniversary of the signing of the Declaration of Independence to our collection.

What does a successful slate of programming look like to you?

JM: Success goes beyond attendance numbers. It is about creating moments of wonder, when someone views an artwork from a new perspective, makes a meaningful connection, or creates something they're proud of alongside a loved one. If visitors leave feeling inspired, welcomed, and more connected to art and each other, that's success.



Zygote Press demonstrates printmaking techniques to visitors at the museum's MLK Day celebration.

ML: Success also means reaching new audiences and strengthening the CMA's role as a community hub. We want the museum to be the first place people think about when deciding how to spend their day.

If you could share one message with current and future program participants, what would it be?

JM: We are just getting started. CMA programming truly has something for everyone. No matter your age or experience, you have the capacity to be creative, find inspiration in the museum, and experience moments of wonder. We hope visitors feel welcomed into playful, meaningful experiences that spark curiosity and belonging.

ML: Just come! See what's happening and try something new.

Family activities in the Ames Family Atrium



This Spring's Key Players

Pianists from Around the World Shine at the CMA

Gabe Pollack

Director of Performing Arts

When invented in the 1700s, the piano forte—the precursor to the modern piano—was immediately recognized as an improvement to the harpsichord. Unlike the harpsichord that utilizes plectrums to pluck strings, the piano forte uses hammers to strike strings. This development allowed piano players to control volume and dynamics through touch, which was not possible on the harpsichord.

The piano's widespread popularity across genres stems from its dynamic range and remarkable versatility. Pianists can play melody, harmony, bass lines, and rhythm simultaneously. This spring, the performing arts series features pianists from all over the world who highlight the versatility of the instrument.

ARNOS MARTIROSYAN



Tigran Hamasyan

Tigran Hamasyan

Wednesday, March 11, 2026, 7:30–9:00 p.m.

Suzanne and Paul Westlake Performing Arts Center, Gartner Auditorium

Tigran Hamasyan is considered one of the most remarkable and distinctive jazz-meets-rock pianists/composers of his generation, seamlessly fusing improvisation and progressive rock with the rich folkloric music of his native Armenia. Hamasyan has won numerous awards, including first place in both the 2003 Montreux Jazz Festival Solo Piano Competition and the 2005 Thelonious Monk Institute of Jazz (currently known as the Herbie Hancock Institute of Jazz) International Piano Competition.



YOSHIO HORITA

Brad Mehldau

The CMA and the Cleveland Chamber Music Society Present: The Verona Quartet with Yaron Kohlberg

Tuesday, April 28, 2026, 7:30–9:00 p.m.

Suzanne and Paul Westlake Performing Arts Center, Gartner Auditorium

A string quartet for the 21st century, the Verona Quartet champions the rich breadth of this repertoire, from the time-honored canon through contemporary classics. Yaron Kohlberg, president of Piano Cleveland, is this evening's featured artist in a program including works by Antonin Dvořák, Philip Glass, Leoš Janáček, and Domenico Scarlatti. Kohlberg has appeared as a soloist with numerous orchestras, such as the Cleveland Orchestra, the Copenhagen Philharmonic Orchestra, the Israel Philharmonic, and the Jerusalem Symphony Orchestra. NPR raved, "When the music ends, if you're not deeply moved by the depth of Kohlberg's insight, you might want to check your pulse."

The Brad Mehldau Trio with Felix Moseholm and Jorge Rossy

Wednesday, May 13, 2026, 7:30–9:00 p.m.

Suzanne and Paul Westlake Performing Arts Center, Gartner Auditorium

Grammy-winning and 17-time Grammy-nominated jazz pianist Brad Mehldau makes a rare Cleveland appearance. He has recorded and performed extensively since the early 1990s. One of the most lyrical and intimate voices of contemporary jazz piano, Mehldau has forged a unique path that embodies the essence of jazz exploration, classical romanticism, and pop allure. According to *The New York Times*, "Mehldau is the most influential jazz pianist of the last 20 years."

The John P. Murphy Foundation

Enduring Commitment to Art, Culture, and Fashion

**Installation view of
*Renaissance to Runway:
The Enduring Italian
Houses*** The Cleveland
Museum of Art, 2025



When the John P. Murphy Foundation became the presenting sponsor of *Renaissance to Runway: The Enduring Italian Houses* last fall, their gift represented the foundation's most significant investment in the museum's programs to date. Established in 1960 by John P. Murphy and his wife, Gladys, the foundation has long championed community, higher education, and arts and culture organizations, the latter accounting for nearly half of all grants awarded by the foundation in the past five years.

This enduring commitment includes decades of support to the CMA, including crucial funding for the museum's Transformation Campaign and blockbuster presentations *Degas and the Laundress: Women, Work, and Impressionism* (2023–24) and *Yayoi Kusama: Infinity Mirrors* (2018). In light of the foundation's legacy of giving to the CMA, we asked Nancy McCann, John P. Murphy Foundation president and longtime supporter of the arts, to reflect on the foundation's giving and the role of arts and culture in our community.

For McCann, the impact of art is undeniable. "The John P. Murphy Foundation believes that art and culture are essential components to not only personal growth and creativity but also community development," she explains. "Supporting the arts

in Cleveland adds to the benefit of the entire community as a whole." This philosophy is deeply rooted in the legacy of John P. Murphy himself, who served for many years as CEO of the Higbee Company. His connection to fashion makes the foundation's recent sponsorship of the CMA's largest-ever fashion exhibition especially fitting. As McCann notes, "Mr. Murphy had always seen the importance of fashion from his days at Higbee's, bringing fashion into the community. The fashion world is heightened by the exposure of art museums. Fashion is an art form that will never go out of style."

Although fashion represents a relatively new curatorial focus for the CMA, its historical and cultural importance—particularly as a medium for individual artistic expression—makes it an ideal area of study for the museum. McCann, whose ties to fashion include her tenure at Higbee's and her role as a founding member of the Kent State University Fashion Museum, shares that she hopes visitors have been left with a deeper appreciation for Italian early modern art and its enduring influence on contemporary fashion. As for her and the foundation's response to the exhibition: *Eccellente!*

A Legacy of Service and Support

Gifts Inspired by Past Leaders of Womens Council

The late Helen Champney Cole (center)



Founded in 1941, the Womens Council of the Cleveland Museum of Art actively supports the museum through volunteerism, philanthropy, and interest in the museum's art education programs and exhibitions. Through these experiences, members build lifelong connections with other arts supporters in the community and become more involved with the museum. To highlight the profound impact of this group, we present four recent gifts to the CMA, each inspired by women whose unwavering commitment to the museum was demonstrated through their leadership in Womens Council.

Helen Champney Cole was a devoted CMA member, Womens Council chair, and lifelong artist whose earliest art classes were at the museum. As she grew as an artist, the CMA remained an integral part of her career, featuring 41 of her paintings over the years in its annual May Show. To continue her lifelong commitment to the institutions she loved, Helen established the Helen C. Cole Charitable Trust, which provides an annual bequest to the CMA. In memory of Helen, a portion of her bequest supported the renovation of the newly named Helen C. Cole Womens Council Office.

Susan Larson, a lifelong learner and lover of the arts, was intrigued by the CMA's international



Susan and Lee Larson



Brit and the late Kate Stenson

reputation. Upon retirement, she pursued a deeper relationship with the museum, joining Womens Council in 2015 and serving as its chair, chair of the Cinema Club, and cochair of programs within the Education Committee. Susan treasures her work, describing it as a crash course in art. In gratitude to the CMA for all it has done for her and Cleveland, Susan and her husband, Lee, made a gift to the museum to support its programs, recognized in the Susan Larson Conference Area in the renovated Womens Council office.

Brit Stenson's late wife, Kate, loved the museum and worked tirelessly on its behalf. A CMA inaugural docent class member, she guided and inspired children for more than 20 years, shaping the program with her insights. Kate also lent her time and vast talent to Womens Council, where for 25 years she served as both a member and a term as its chair. Honoring her legacy at the CMA, Brit, in conjunction with memorial gifts in Kate's honor, created the Kate Stenson Director's Fellowship, making it possible for HBCU or first-generation college students to pursue a paid summer internship at the CMA.

A CMA member for nearly 60 years, Dorothy "Dee" Schafer brought a vibrant spirit and boundless energy to the Womens Council, where she was an engaged member for many years. Her husband, Robert King Schafer, recounted that Dee's proudest achievement was her work as chair of Womens Council. During her tenure, she helped to establish the Womens Council Flower Fund Endowment and prepare for the CMA's 75th anniversary. In her memory, Robert and their daughter, Elizabeth, made a significant gift to sustain the museum's most critical work.

“Womens Council provides opportunities for women interested in the museum and its work to deepen their knowledge of its programs, exhibitions, and collection; give back through volunteering and fundraising; and build lasting friendships with its nearly 600 members.”

Susan Loessin,
Chair of Womens Council



The late Dorothy "Dee" Schafer

Supporting Digital Innovation

Bringing Art to All the People



Leigh H. Carter



Susan and Dean Trilling



Leanne and John Sauerland

The Cleveland Museum of Art has been a global leader among museums in leveraging technology to make art more accessible to people everywhere. From the museum's ArtLens Gallery and Open Access initiative, which made its collection free to use, reproduce, and modify, to the incorporation of digital elements in exhibitions and gallery installations such as *Revealing Krishna: Journey to Cambodia's Sacred Mountain*, the CMA harnesses technology to offer visitors new and meaningful ways to learn about and engage with art. We are pleased to spotlight three recent gifts to the museum that support this essential work.

John Sauerland, a CMA trustee and chair of the museum's Digital Innovation and Technology Advisory Committee, and his wife, Leanne, are long-time supporters of the museum's technological work. Through the Sauerland Family Foundation, they have reaffirmed their commitment to the CMA and its digital initiatives with a leading gift that supports the reinstallation and reimagining of ArtLens Gallery, which reopens this summer. Their incredible gift brings new immersive experiences to the museum that enable visitors of all ages to build deeper connections with art while exploring the full life story of works in the CMA's collection, including their creation, historical context, conservation, and provenance.

Leigh H. Carter, a CMA trustee and close friend of the museum for nearly 40 years, has committed essential funding for the incorporation of

innovative technology in the CMA's exhibitions. Exhibitions offer new ways for visitors to experience art, and digital components help audiences engage with complex concepts in clear, meaningful ways. Carter's profound commitment helps advance a key museum priority and supports digital projects such as those found in recent exhibitions, including *Filippino Lippi and Rome*, illustrating the artist's creative process; *Renaissance to Runway: The Enduring Italian Houses*, visualizing the movement of featured fashion pieces; and *Pintoricchio Magnified: An Immersive Conservation Experience*, examining conservation techniques and their significance to the preservation of art history.

Inspired by technology's ability to make art accessible, Dean and Susan Trilling, both decades-long members of the CMA and the Print Club of Cleveland, have taken the magnanimous step of creating the museum's first endowment for digital technology. Their generous gift provides vital support for the systems that shape each visitor's experience online and in the galleries, helping draw new audiences to the museum and realizing the full potential of the CMA's collection. The Trillings hope their gift also encourages others to give towards this critical area, strengthening the CMA's position as one of the world's most digitally advanced museums.

Leadership Circle and Emerging Leadership Circle Upcoming Events Highlights

Spring Leadership Circle Programs

Leadership Circle members enjoy a more intimate connection with the CMA through a variety of unique benefits, including invitations to exclusive educational programs developed to expand and deepen their knowledge of the museum. Invitations are emailed a month before each program with additional details and RSVP instructions. Emerging Leadership Circle and Leadership Circle members have the opportunity to attend the following events:



March: Lecture and Reception

Learn about the nuanced work of preparing frames for the CMA's collection with Dave Piurek, senior conservation technician for paintings and frames restorer. Continue the conversation during a reception following the lecture. *This event is for all Emerging Leadership Circle and Leadership Circle members.*



April: Exhibition Preview and Reception

Enjoy previewing the spring exhibition *Martin Puryear: Nexus* and socializing with other Leadership Circle members over light bites. *This event is for all Emerging Leadership Circle and Leadership Circle members.*



May: Lunch and Learn

Listen to CMA staff members share their research and future initiatives while enjoying lunch offsite at a Cleveland-area restaurant. *This event is for Emerging Leadership Circle members at the \$1,200 Emerging Sustainer level and above and Leadership Circle members at the \$5,000 Sustainer level and above.*



June: Director's Dinner

A perennial favorite, this event celebrates the CMA and its accomplishments with William M. Griswold, Sarah S. and Alexander M. Cutler Director; board of trustees members; and fellow museum supporters. *This event is for Emerging Leadership Circle members at the \$2,400 Emerging Collector level and Leadership Circle members at the \$10,000 Collector level.*

We'd love to see you this spring! Leadership Circle membership begins at the \$2,500 Donor or \$750 Emerging Donor (for ages 45 and under) levels. For more information or to join, visit cma.org/leadershipcircle, email leadershipcircle@clevelandart.org, or call 216-707-6832.

Member Appreciation Continues



We've had a great time celebrating YOU, our members, from February 15 through March 15. For the entire month, we've been thanking our members for their support with discounts, special events, and more.

But a month is never enough! Enjoy additional discounts on two performances:

Les Délices, Sunday, March 22, 2026, 3:00 p.m.

With deep roots in the Northeast Ohio community, Les Délices is building a national reputation as a leader in the field of early music, advancing its relevance and sustainability. This afternoon, Les Délices presents its program "Marianne Mozart."

Maruja Limón, Wednesday, March 25, 2026, 7:30 p.m.

Maruja Limón is an all-female sextet from Barcelona known for vibrant music that blends flamenco, pop, and Latin rhythms. The band is touring in support of its EP *Te Como la Cara*, where it explores Catalan, flamenco, and Latin rumba fused with experimental electronic sounds, dembow, salsa, and pop, delivering explosive music with lyrics that balance sensitivity and irony.

Members can receive \$10 off the best seats in the house. But get them fast, as availability is limited! No promo code is necessary. Simply log in to your account to redeem.



Don't Forget!

Members who renew or join during member appreciation month receive a free *Thinker* tote bag with proof of purchase! To redeem this offer, purchase a membership through March 15, 2026, and receive a coupon with your membership cards.

Corporate Membership

Become a corporate member and enjoy dynamic and exclusive year-round benefits

- Exhibition passes for your clients and employees
- Complimentary access to select rental spaces to host your events
- Customized tours for your clients and prospects
- Invitations to VIP exhibition openings and other exclusive events
- Priority access to MIX tickets
- Presenting-sponsorship opportunities for exhibitions and events

All our corporate membership packages can be customized to meet the needs of your organization.

For more information about becoming a corporate member, email corporate@clevelandart.org or call Brook Hale at 216-707-2595.



Annual Fund

Your support of the Cleveland Museum of Art is at the heart of everything we do.



Friends and benefactors like you, who choose to make a gift to the CMA Annual Fund, affect and strengthen every facet of our beloved institution, from the care of our galleries and renowned collection to the planning of educational programs and special exhibitions, including *Manet & Morisot* and *Martin Puryear: Nexus*.

Thanks to friends like you, we can discover new perspectives, pique our curiosity, and find hope and inspiration through art.

Please make your gift to the CMA Annual Fund today and help us remain one of the very finest art museums in the world that is free “for the benefit of all the people forever.”

Ways to Give

Phone

216-421-7350

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Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.-5:00 p.m.

Wednesday, Friday
10:00 a.m.-9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
1-888-CMA-0033

Website

cma.org

ArtLens App

Wi-Fi Network "ArtLens"

Membership

membership@clevelandart
.org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday-Friday
10:00 a.m.-4:50 p.m.

Reference Desk:

216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659

Parking Garage

Members: \$7
Nonmembers: \$14
Seniors: \$2 on Tuesdays

Transformer Station

1460 West 29th Street
Cleveland, OH 44113

Thursday-Saturday
3:00-6:00 p.m.

Also Open for Special Events

216-707-6755

Community Arts Center

2937 West 25th Street
Cleveland, OH 44113

Friday

2:00-4:00 p.m. and
4:30-7:00 p.m.

Saturday-Sunday

10:00 a.m.-12:00 p.m. and
1:00-5:00 p.m.

216-707-2483

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Printed in Cleveland by
Consolidated Solutions Inc.

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Ceremonial Chair or Throne (*Citwamo ca Mangu*) 1800s. Africa, Southern Africa, Angola, Chokwe-style carver. Wood, upholstery, leather; 107 x 55 x 55 cm. Severance and Greta Millikin Purchase Fund, 2024.140

New on View

Gallery 108A

Adorned with multitudes of carved figures, this newly acquired prestige chair or throne (*citwamo ca mangu*) is a rare masterpiece of Chokwe sculpture. The rich arts and courtly culture of Chokwe chiefdoms celebrated their accomplishments and lineage. From the 16th century, Chokwe and other Central African leaders and traders received fine chairs as gifts from Portuguese traders. Chokwe chiefs adopted this power symbol as their own, which artists then shaped according to local aesthetics.

While *citwamo ca mangu* typically bear a dozen or fewer figures, here the sculptor (*songi*) made more than 40. Scenes of royal life and power around the seat underscore the chief and his family's centrality to their polity. Figures including hammock bearers represent the movement and discovery that characterized the expansion of Chokwe territory in the 19th century (and the era is aptly named for "expansion style" art). Two large-scale female figures on the front legs evoke ancestors. These images reinforce the chief's connection to his heritage, emphasizing that his reign was strong and legitimate.

This is the first African prestige chair to enter the CMA's collection, and its provenance demonstrates how Chokwe leaders gifted insignia of power to expand and assert their authority.